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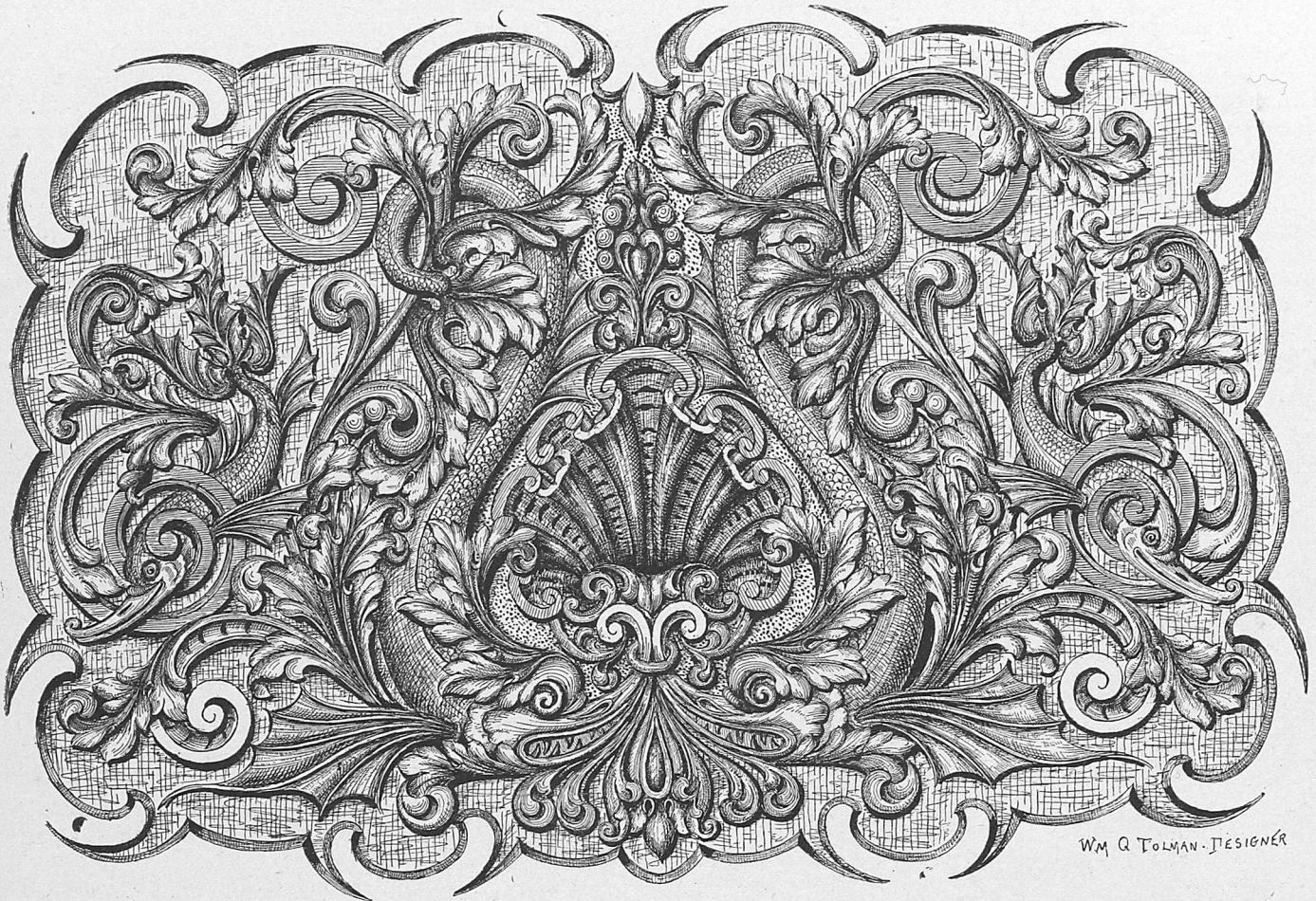
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DESIGN FOR A PANEL IN WOOD-CARVING. DESIGNED BY WM. Q. TOLMAN.

WOOD-CARVING FOR AMATEURS.

NO. I.—INTRODUCTION.

BY WM. Q. TOLMAN, INSTRUCTOR OF ENGRAVING, MASSACHUSETTS REFORMATORY, CONCORD JUNCTION, MASS.



WOOD-CARVING for pleasure and recreation has now become—especially with the women of this country—something more than a passing fad. To be convinced of this, one has only to recall the work of this character shown at the late World's Fair in Chicago, especially in the Woman's Building, where specimens of amateur wood-carving were exhibited that excited the admiration of even the most critical.

While it is not my intention to indulge in a long and exhaustive treatise of this subject, I would at least impress upon the beginner the necessity of securing good tools. The best of tools should be in the hands of the novice who desires good ultimate results.

The following list will do for a beginning: One chisel, one-half inch wide; three bevel chisels, one-eighth, one-quarter and five-eighths of an inch wide. Ten gouges: one No. 3, three-quarters of an inch wide; two No. 4, one-eighth of an inch wide; two No. 4, one-

eighth and one-quarter of an inch wide; two No. 5, three-sixteenths and three-eighths of an inch wide; one No. 6, five-eighths of an inch wide; one No. 7, one-quarter of an inch wide; one No. 3, three-sixteenths of an inch wide. In addition to these get one veiner, one V tool and a small mallet, shaped somewhat like a potato-masher. The English tools made by Addis are the best.

There has been so much written in the various magazines on the art of wood-carving, that most of those interested in the work have read as much—if not more, than I can tell them in these articles. I would say, however, to the beginner, do not attempt to cut across the grain of the wood; also bear in mind the maxim to "make haste slowly." Do not try to finish up any part of the design before the whole work is blocked out ready for completion; it is time enough then to begin your modeling.

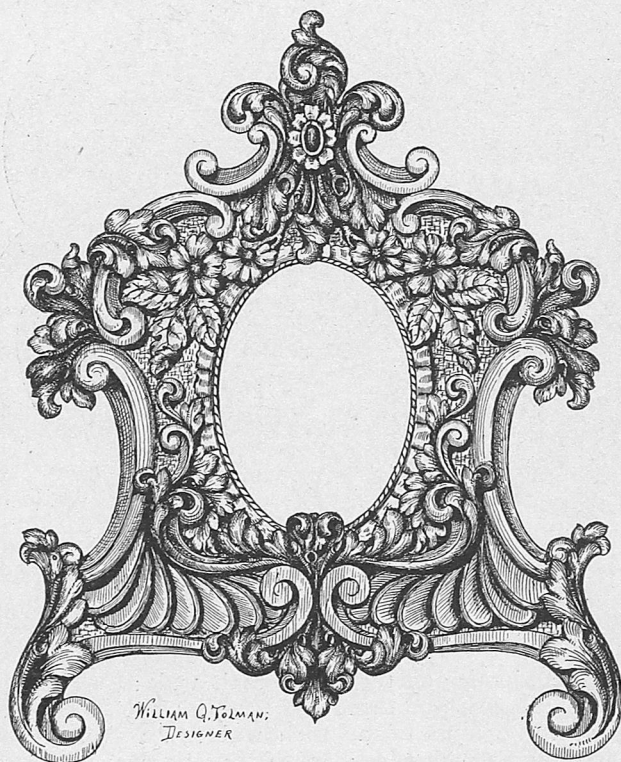
The two designs accompanying this article are not intended for beginners, although the advanced amateur might undertake them. During the coming months, however, it is my intention to publish a series of designs, derived from the common weeds and flowers, that I trust will be of profit and interest to those who would like to carve in wood, but shrink from attempting the intrinsic scrolls and dolphins of the Renaissance. Such would delight, no doubt, to work from studies derived from our own common flowers.

Because our woodland flowers have been so modest in the past, and for that reason in a measure overlooked, is no reason why they should not be made use of in this way with delightful results, and in the coming months

I will endeavor to introduce them to all lovers of designs drawn from nature.

If one is disposed to go into an art goods store and examine Swiss wood-carving, she will notice that the simplest reproductions of woodland flowers and leaves seem to teem with life. In choice of woods black walnut is best to commence with, as it cuts well, and the color is pleasing.

In conclusion, the writer trusts the design shown herewith may be of some benefit to the interested reader. In the studies to follow—both simple and elaborate—that the devotees of the art of wood-carving may find something to please, interest and benefit them, is the earnest wish of a co-worker.



DESIGN FOR A PHOTOGRAPH-FRAME IN WOOD-CARVING. BY WM. Q. TOLMAN.

CHRISTMAS SHOPPING NOTES.

THERE are bags made of flags in excellent silk, large bows done up in a tasteful manner. All are filled with chocolates and are very attractive in their way.

The articles of leather this season are very unique and individual. For a lady's diary we have an electric blue, of good size, the only ornamentation being the "man in the moon" in its different periods, showing the full, the half, the quarter, and the new. They are gilt-edged and most acceptable as a gift. Then there is a new celluloid pen or pin-tray and stamp-box, on which there is a rabbit's head of natural colors. They can be bought for one dollar and fifty cents, two dollars, or two dollars and fifty cents the set. As for calendars, they run rampant, the newest being a Madonna. There are flower calendars, calendars of landscape effects, and, like every year, only new forms and of excellent size.

Black enamel pencils and pens seem to be a new departure, and for men they are just the thing. There is the heart—the red heart on top of the letter-openers—there are celluloid pen-wipers, in which the moon in

its quarter is the novel idea, pretty inkstands in Dresden china, in every conceivable form. All these articles are of reasonable price.

To make a box of stationery more attractive the red box has now come to the front—a pretty little affair for twenty-five cents each—with excellent linen paper and envelopes to match.

As for photograph-holders, the real silver is not to be outdone; but the novelty is the silver bicycle, with all its arrangements, that has a brass back which holds the pretty face and makes for this affair a charming gift.

There is a certain French hairpin, made of isinglass and some French composition, that is exceedingly pretty. They are made in yellow effects and are fifty cents apiece.

There are now two splendidly-equipped loving-cups—the Golf and the Claret. Both are elaborate, are of excellent size, and so splendid are they in effect that either can be used for wine, for flowers, and the Golf can be made to do duty as a lamp-stand. The Golf has handles on each side, the whole affair rich in all details.

Silver baskets are to the front again—those old-fashioned ones, those open-work affairs; also the plain, like those of the grandmothers of a century ago.

COMPETITIVE DESIGN FOR THE CENTURY THEATRE, ST. LOUIS, MO.

SUBMITTED BY THE J. L. ISAACS WALL PAPER CO., ST. LOUIS, MO.



THE full-page illustration here shown is a competitive sketch for the "Century Theatre" in St. Louis, submitted by Mr. Eugene L. Isaacs, of the J. L. Isaacs Wall Paper Co., of that city. It is an entirely new departure in manner of treatment for work of this character, the scheme of color used being something altogether out of the ordinary. The prevailing tints are light gray-green with light rose-pink and old ivory; gold leaf used on the high lights of all relief work, which consists of caps, bases and shafts of columns and pilasters, proscenium arch, fronts of boxes and circles, these all being touched up in a very delicate manner.

One of the noticeable features of this design are the figure groups in the two spandrels, the one here shown representing "Music," while the opposite side is characteristic of "The Drama," both to be executed on silk tapestry of a light ivory tint.

The draperies used in the boxes are in soft tints, to harmonize with the rose and ivory shades used in the decoration.

The object of the designer in using this color scheme for the entire decoration and draperies being to give to the auditorium a light, bright and cheerful effect, and to do away with the heavy color schemes so long used by the majority of decorators for this class of work.

All the relief work for columns, caps, bases, fronts of boxes and circles being made from original models made expressly for this work, which, after completion of work, are to be destroyed, as it is the principle of this firm to never duplicate any of their designs, every contract that they execute being from designs of their own composition.

They are now completing some very elegant and artistic work in some of the fine residences of prominent St. Louisans, illustrations and descriptions of which will follow in some of our later issues.